

Inside the world of Dean Martin.

DINO

MAGAZINE



ISSUE 441
OCT-NOV 2026
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MEMORY 



FROM GROON TO COUNTRY



SCARED STIFF

THE DMA ALBUMS PART 2
I LOVE LUCY 75TH ANNIVERSARY

and more!

THE OFFICIAL MAGAZINE OF **the**deanmartin**association**



'This is the exclusive and fully-authorized magazine published and distributed worldwide since November 1960. The Dean Martin Association is totally lionized to the man himself, his life and career. Wherever you live, whoever you are, I dedicate your association to Dean Martin and to you - as you support us by being a valued member.'

Bernard H Thorpe

Bernard H Thorpe
Legacy President

DMA co-founder and Chief Executive (1960-2015)

direct from the bar...

#441
Oct/Nov 2026

In this exciting new edition of *Dino Magazine*, we celebrate Dean Martin's remarkable multifaceted career through the Country and Western genre. From his affection for country living and Country music to his celebrated recordings for Capitol and Reprise Records, and his extensive screen work in the genre, we explore the many sides of an extraordinary entertainer.

We are pleased to be featuring an article by guest writer Henry W. Zelcher, who has graciously donated an original paper he wrote in 1970 called "From Croon to Country," to the DMA archives.

We also revisit the story behind the beloved song "My Heart Cries for You," celebrating Dino's versatility as a recording artist, and rediscover the timeless music that continues to charm generations of listeners.

To get us into the Halloween spirit, we take a look back at the hilarious Martin and Lewis comedy *Scared Stiff*.

In keeping with our love of Hollywood nostalgia, we celebrate the 75th anniversary of *I Love Lucy*, remembering Lucille Ball, Desi Arnaz, and the television comedy that became an American institution.

As always with us here at the DMA, our celebration of Dean Martin continues, reminding us why his appeal has never faded.

With his velvet voice, easygoing charm, and unmistakable sense of humor, Dean made every song feel personal and every performance look effortless.

From the romantic ballads of Capitol to the musical adventures of Reprise, from the bright lights of Hollywood to his fondness for country living and western melodies, there is always another side of Dino waiting to be discovered.

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the **deanmartin**association

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ABOUT

the dean martin association



Founded in 1960 and now in our seventh decade, we are proud to be the first and only officially authorized independent, flagship organization dedicated to Dean Martin in the world. We are strictly non-profit: we receive no funding or donations.

Our Chairperson until his sad death in December 1995, Dean personally sanctioned the DMA's creation 66 years ago, enabling us to be ambassadors of his career and honor his talents as one of the world's greatest entertainers.

Dean was the driving force behind the formation of what eventually became The Dean Martin Association and he maintained direct, close contact with us and co-founder Bernard H Thorpe over the decades, giving us a unique insight into this otherwise elusive figure.

We have worked with EMI/Capitol, Warner-Reprise and other labels from as early as 1964 as consultants or co-producers on a number of officially-licensed compilation albums and re-releases of Dean's studio recordings (one even gaining him a Gold award in 1976).

The DMA continuously strives to respect, promote and support the legacy of Dean Martin at all times with the endorsement of members of his family, and the support of businesses, organizations, peers, fans, admirers and members all around the world.

Please visit

deanmartinassociation.com

You can contact us by using the
"Get In Touch" tab on our website.

Honorary members

Mark Adams, Carole Barker,
Michelle Della Fave, Kent Edens, Mark Halliday,
George Daniel Long, Annie Martin-Crocetti.

PLEASE BUY GENUINE DEAN MARTIN PRODUCTS, WHEREVER THEY ARE SOLD.

meet the team



ELLIOT THORPE

President

Bernard Thorpe's son Elliot grew up listening, watching and reading about Dean Martin, and is an advocate of his Capitol years. As our President, he guides the team, and ensures the core DMA values and vision are upheld.



ED KRZAN

Vice President

Ed appreciates all periods of his music and, as a second-generation fan of Dean Martin, he is especially interested in Dean's early Steubenville years. His knowledge, skills, and drive enable him to represent the DMA at all levels.



RON IVESON

Consultant

Ron has been a fan of Dean Martin since he was a lad and has been supporting the DMA since the 1980s. As our consultant, he puts his reverential love for and his knowledge of Dean and his career to good use.



MARISA LAVINS

Research/Writer

The Golden Age of Hollywood is Marisa's passion: a long-time aficionado of the era, and of course Dean Martin, she gives the DMA a unique perspective. As well as utilizing her interests, Marisa is the Editor-in-Chief of *Dino Magazine*.



TOM BRADY

Research/Writer

In 2003, Tom heard Dean Martin's voice for the first time - and fell in love instantly forevermore. He brings his acquired knowledge to good use and is particularly interested in "Dino's Lodge", collecting any and all related memorabilia.



KENT EDENS

Co-Producer

Kent brings his long professional career in film and TV production to the DMA as our YouTube co-producer. As the "voice" of the DMA, he narrates our original works, as well as VO for our advertising. He is a valued addition to our operations.



JIMMY BOWEN

Honorary Chair

Veteran and legendary record producer Jimmy is the DMA's first Honorary Chair. Jimmy ushered Dean through a major change in his recording career, giving rise to a whole wealth of top-selling albums for Reprise.



BERNARD H. THORPE

Legacy President

Bernard spent his life promoting and documenting Dean's life and career as co-founder and chief executive of the DMA, winning awards and recognition for his dedication to Dino. He passed away in 2015.



DINO CROCETTI

Legacy Chair

As Dean Martin, Dino spent his entire professional life working across multiple mediums, finding global success and recognition as the "total entertainer". In 1960 he sanctioned the creation of the DMA. He passed away in 1995.

Movie Moments

with ELLIOT THORPE

Now for the scare that's played for laughs. This one is a good example of the slapdash spook hokum with all the tricks thrown in. This is *Scared Stiff*...Martin and Lewis with ghosts, ghouls, girls and a haunted island to boot.

The horror movies of the 1940s had been awash with all manner of ghouls, vampires and stitched-together cadavers, and you couldn't move for zombies, werewolves and mummies. Universal had captured the moment, pushing out film after film starring the "big three": Dracula, Frankenstein's Monster and the Werewolf; they even introduced the idea of cinematic universes (when said three would cross over into each other's pictures and back again) long before such set-ups were fashionable. RKO got in on the act, but to a lesser extent, beginning in 1942 with *Cat People*.

The 1950s were an interesting time, however, for horror movie fans: tastes were changing, special effects were improving and public sensibilities were responding to scientific advancements: all of a sudden, the things that went bump in the night now didn't just magically appear from under your bed or lurking from out of misty, moon-lit graveyards: now they could be found in test-tubes, or as a result of atomic fall-outs, or from outer-space!

Things from other worlds, beasts from 20,000 fathoms, invaders from Mars, creatures from black lagoons, cursed flies and even apes in the Rue Morgue... They were all there in chilling monochrome and in gruesome technicolor.

We still could find the occasional vampire and zombie lurching around, and even London-born William Henry Pratt (that's Boris Karloff, to you and me) would make another *Frankenstein* picture in 1958: Allied Artists' *Frankenstein 1970*, this time playing the crazed doctor as opposed to the monster.

Yet as this decade of transition from spectral to scientific horror was happening, up popped Paramount in 1953 with their own take on the great success that Abbott and Costello had found in meeting the Universal Monsters in a couple of their movies.

Paramount clearly wanted to get into the spirit, using their own top box office draws in a similar fashion. But with no established movie monsters of its own to draw on, producer Hal Wallis exhumed Paramount's own crypt to dig up a play from 1909 called *The Ghost Breaker*, that had already been adapted three times by the studio (as *The Ghost Breaker* in 1914 and 1922, and as *The Ghost Breakers* in 1940, the latter version starring Bob Hope and Paulette Goddard). Paul Dickey's and Charles W. Goddard's story clearly had some life to it and with a revised script by Herbert Baker and Walter DeLeon, Dean Martin and Jerry Lewis signed up, filming in June 1953 for a July release that same year.

Now called *Scared Stiff*, the story now concerned Larry Todd (played to the usual Martin and Lewis standard by Dean) and Myron Mertz (Jerry again playing to type) who both work at the Chit-Chat Club. Then Larry gets himself into a scrape by fooling around with a hoodlum's girl (in the 1940 version, Larry Lawrence, played by Hope, exposes the crimes of an underworld boss).

In a bid to save his skin, Todd finds a lifeline in Elizabeth Scott's Mary Carroll, who has just inherited a mysterious locale in Cuba. They accompany her to Lost Island in order to protect her, even though Myron Mertz has reservations because the island is haunted - but not before the boys have had the opportunity to perform a Latin number with guest star Carmen Miranda!

There's so much to enjoy in this comedy romp. One can't really even call it a horror, unless the sight of Jerry's reflection peering out from a full-length mirror unnerves you!

Yet there's a fog shrouded lake, creaking doors, sentient chairs and a possessed musical organ, all one would expect from a good ol' haunted house movie.

Dean was never a fan of horror, nor of gratuitous movie violence, but here he's clearly enjoying himself, knowing that the joke is, as usual, on Jerry. But there's more equality on show, with Dean's screen magnetism not cancelled out by Jerry's overbearing impish humor.

Likewise, Jerry himself too isn't bogged down by Dean's big brother character, and has much to do under his own steam. Arguably, for once he's at his best when he's away from Dean: take the scenes in the castle when he's sitting on the high-backed chair. It's classic Jerry and he revels in the physicality of the elaborate sets. It enhances his own performance throughout and maybe, just maybe, shows he did have the ability to go it alone one day.



The audiences of the time expected a scatterbrained film when Martin and Lewis were involved, and *Scared Stiff* was no different.

In fact, I'd be bold enough to suggest that this was one of their better vehicles, before the behind-the-scenes issues started truly evolving.

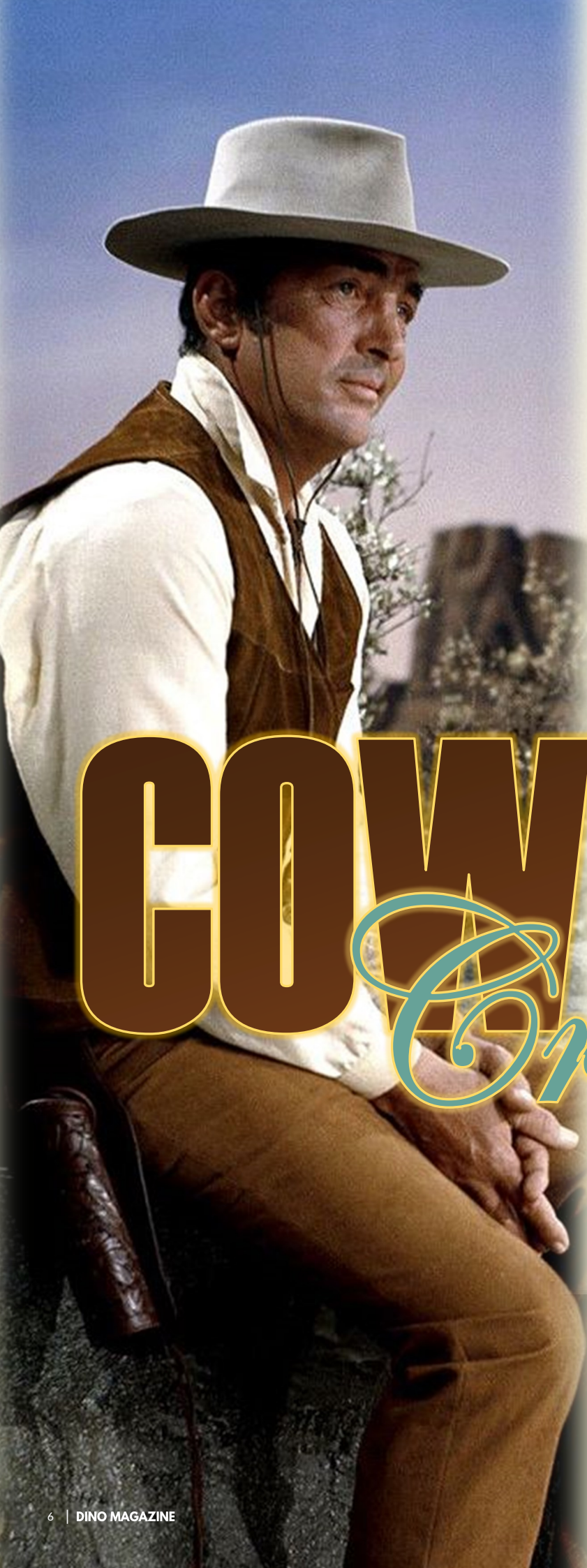
At the height of their game, this was only four years into their big screen career and already seven movies behind them. *Scared Stiff* is a joyous experience, and a surprisingly effective backdrop to the usual antics of the boys.

With a plot involving lost treasure, this movie is a lost treasure in itself. It further defines Martin and Lewis as a duo who could do no wrong and while their movies aren't by any stretch of the imagination deep thinking philosophical works with underlying messages, they do exactly what they're intended for: to swoon as Dean sings his heart out, to laugh as Jerry pratfalls everywhere and to finish with a smile and a desire to want to see their next picture.

Amidst the quickly changing landscape of the cinema's horror genre, 1953's *Scared Stiff* is, ultimately, an interesting throwback to the 1940s-era of ghoulish filmic escapades (and remember that within just 4 years, Hammer Studios would unleash a whole new era of blood-soaked horror.) Finding Abbott and Costello's audience that was entertained by their series of Universal-International "monster" movies, *Scared Stiff* stands up well, coolly transcending the shlocky guise it often gets smothered in. **DM**







In 1970, guest writer **HENRY W. ZECHER** wrote a college term paper on Dean Martin, which he titled *From Croon To Country*, while studying at the University of Maryland, receiving an "A" for his work. Now an octogenarian, Henry has generously donated the original paper to us for our archives. We are delighted and honored to present it to you here, some 56 years later, with his permission...and Henry tells us that Dean still remains his favorite singer!

Wesley Rose*, for many years the head of Acuff-Rose Publications, Inc., the first music publishing house in Nashville, Tennessee, sees Country music as the pure, unadulterated, nasal, gutty, real country music that men like Roy Acuff, Tex Ritter, Hank Williams, George Jones and Grandpa Jones perform.

Solidly against the new happenings in Country music such as pseudo-Country singing "now country" songs for modern television audiences, and Popular singers doing Country songs in their albums, he prefers the old, pure hillbilly stuff to the modern sophisticated music.

Mr Rose sees rock'n'roll and rhythm-and-blues as detriments to his style of music, and although he deals with all the new styles and artists as a businessman, he is far more restrictive and singularly appreciative when it comes to his personal pleasure.

Perhaps Mr Rose has little room for complaint, considering the skyrocketing popularity of American Country music all over the world in the last decade. So far has Country music spread that crowds in Hawaii kept Glen Campbell on stage for three hours after the end of his regular show, crowds in Germany swarmed into the night spots where Bill Anderson and the Bluegrass Boys were appearing and treated him like a simplified Elvis Presley, and fans in such places as Japan and

COWBOY *Crooner*

South America walk around singing "Your Cheatin' Heart" or some such number exactly as Hank Williams, Jr. sings it while not being able to understand a single word of the English language. They had picked the song off a record and learned it by heart.

A whole new world has opened up to Country singers and musicians, and yet Country music has had to change to receive this new world, and perhaps, particularly in the minds of traditionalists, Mr Rose has good reason to complain. In the past ten years Country music has gone from the old twanging nasal, hillbilly gutterings and hollerings, the style missed sorely by the traditionalists, to the wide open art form it is today, the favorite of the younger, innovative set. The old clogging and fiddling

*Chicago-born Welsey Rose was an important figure in the development of the Country Music industry. He served as company president of Acuff-Rose, succeeding his father Fred Rose (himself a songwriter and American musician). He was one of the driving forces behind the creation of the Country Music Association (CMA) and, like his father, was an inductee in the Country Music Hall of Fame. He died in Nashville in 1990, aged 72.

and nasal wailing and dishpan percussion have been replaced with electric guitars and drums and, partly, blues and rhythm a la the jazz singers, rock'n'roll a la Jerry Lee Lewis, and Popular music a la Leroy Van Dyke.

The nasal twangers are still around, to be sure. Buck Owens, Dottie West, Little Jimmy Dickens, Loretta Lynn, Wanda Jackson, Red Sevine and Ernest Tubb are all top Country stars today, and old-timers Roy Acuff, Jimmy Rodgers and Hank Williams are still the demigods by which men are still measured.

Today, however, many of the Country stars are different, often Popularists in their voices and styles but considered Country nonetheless. Eddie Arnold, once a twanger with the best of them, went to top-hat Country and then Popular music. Sonny James, Jim Reeves, Patsy Cline and Marty Robbins had voices and styles like their Popular counterparts but Country affiliations, and Skeeter Davis, Jimmy Dean, Don Cherry, Jack Greene and Mel Tillis have lingered around in the Twilight Zone, Country singers with just a tint of Popular music in them.

Then there is Chet Atkins, the master guitarist who was so popular with the top hat crowd that he was elected to the Playboy All-Star Jazz & Pop Band by the readers of the magazine, occupying his place of honor alongside such All-Star notables as clarinetist Pete Fountain, trumpeter Dizzy Gillespie, trombonist J.J. Johnston and vocalist Frank Sinatra.

Singers such as Tennessee Ernie Ford, Johnny Tillietson and Roger Miller were in a class all their own, and then there were the newcomers to the Nashville scene: Glen Campbell, the country boy who got his start doing the same one-nighters that every great Country star has done but who went his own way a bit, combining Jimmy Rodgers and Hank Williams; Bobby Goldsboro, who has given a whole new dimension to Country songs, rating high on both the Country and Pop charts with such hits as "Honey"; and Dean Martin, the former crooner from the Big Band era and formerly half of the most sensational comedy team of the century, who made the transition from a ballad singer with a reputation drinking and chasing skirts to a rugged, matured Country star with a tremendous following, who had come along as a carbon copy of Bing Crosby but who had struck out on his own and found a musical identity in the broadening Country music of the sixties.

In most ways, Dean Martin was most unique among Country singers, even those liberated stylists of the sixties.

Perhaps, in considering whether Wesley Rose would call him a Country singer or not, one should take a closer look at Martin's recording credentials, the trail he has blazed so magnificently through the phonograph and television sets of the land.

Although not in any sense a country boy or a southerner in the Glen Campbell-Hank Williams-Johnny Cash tradition, he did have two very great assets going for him: 1) he was an easy-going, relaxed performer with a smooth delivery; and 2) he was basically a simple, down-to-earth man who, beneath the retinue and star status, was uneducated, uncultured and unsophisticated. He was a true man's man, an avid golfer and sportsman, and a man who, exactly like his country counterparts, rose and set with the sun, a relatively unheard of mode of behavior in Beverly Hills. He shunned parties and social outings except where absolutely necessary and, while not exactly an angel in his moral behavior, he was certainly no worse than many Popular and Country stars and, in many cases, was far better.

Martin was also equally at home with the elements which make up the Country setting. A fine actor in

in Western films, he was as comfortable on a horse as he was in a golf cart, and he handled a six-shooter as well as the next man. An example of Martin's simplicity, as well as his unrivaled wit, was revealed in an interview for TV Guide (September 28, 1968, writer Dick Hobson) - see box-out, below.

Every interview with Dean Martin comes out the same, showing him to be a man of few words, the words being down to earth and to the point. Such shortening of words into *eatin'* and the like reveal a casual approach to talking which comes out as a Western or part-Southern accent, or at least a *real country way of talkin'*. Like Tex Ritter and

Gene Autry, Martin is a true Westerner, not the old romantic singing cowboy of older days but a rugged, sexy, rough man, a man who makes his own way.

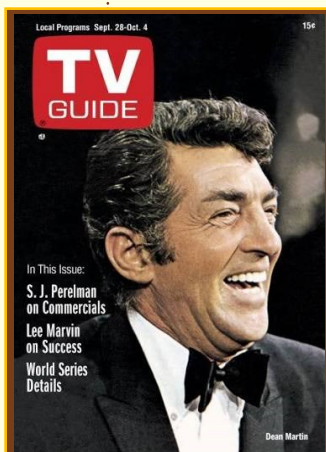
Although always a tough man, Dean Martin has not portrayed this facet of his life in his singing until recently. Vintage Martin, recorded during the forties and fifties when balladry was still popular, shows Dean singing like Crosby and Russ Columbo, crooning love ballads right and left, songs like "Absence Makes The Heart Grow Fonder", "Young And Foolish", "In The Cool, Cool, Cool Of The Evening", "Pennies From Heaven" and "I'm Yours".

In his movies with Jerry Lewis, Martin sang songs like "Just One More Chance", "Louise", "I Feel A Song Comin' On", "Ev'ry Street's A Boulevard (In Old New York)" and "Ain't That A Kick In The Head".

His original hits, the songs which made him famous, were such numbers as "Volare (Nel Blu Dipinto Di Blu)", "That's Amore", "You're Nobody 'Til Somebody Loves You", "June In January" and his two great million-sellers, "Memories Are Made Of This" and "Hey Brother, Pour The Wine".

While under contract with Capitol, Dean made eight individual albums, four of them re-issued later with new titles and covers. In the past several years, two volumes of his greatest hits have been issued along with DEAN MARTIN DELUXE (three-LP) set. Of his albums, by far the best are his earlier efforts. *THIS TIME I'M SWINGIN'* with Nelson Riddle's orchestra, a lively set of well-selected songs; *DEAN MARTIN SINGS/FRANK SINATRA CONDUCTS*, a re-issue of *SLEEP WARM* with Sinatra conducting Pete King's orchestra (probably to use his name to help the sales of this lush, ultra-romantic and very fine collection of dreamy love songs; *HOLIDAY CHEER*, his holiday album with Christmas and holiday songs; *DINO - ITALIAN LOVE SONGS*, in my opinion, his very best album of all time, a collection of romantic ballads; and *SOUTHERN STYLE*, of which more will be said later.

Although all of the above-mentioned albums were musical and artistic triumphs, they were merely records done by a balladeer at a time when he and Tony Bennett, Eddie Fisher, Vic Damone and other such singers were wilting beneath the blazing inferno of Elvis Presley. Rock'n'roll had come in, and →



TV Guide: Tell me, Mr. Martin, is this your third or fourth [television] season?

Dino: You know, I don't know! Boy, that's a tough question!

TVG: I understand you're building a big Spanish home out on your ranch in Hidden Valley, with stables, corrals and a heliport?

Dino: It's a place to live.

TVG: Why so far out? To get away from your admiring public?

Dino: Actually, it's the air. Gettin' away from the smog.

TVG: For a man whose public image is Mr. Devil-May-Care, don't you find those magazine articles about "The Illness Dean Martin is Too Ashamed to Admit" an embarrassment?

Dino: What illness?

TVG: That illness sometimes associated with nervous tension. To be blunt, Mr. Martin, is it true about your ulcer?

Dino: Oh, that. Well, you can say I'm eatin' my spaghetti with butter sauce now.

TVG: [addressing Martin's lack of rehearsal] What happens when a problem comes up?

Dino: Problems aren't necessary. We don't put up with problems.

TVG: I suppose you have plenty of people to deal with any problem that might come along?

Dino: People who like problems aren't there any more.

TVG: Do you mean to say that you never have problems?

Dino: I have a very peaceful life. [Ironic, given that he pays \$2,400 a month in alimony.]

TVG: Can you tell us your philosophy of life in 10 words or less?

Dino: I can do it in less.

TVG: Go ahead.

Dino: Everybody should have fun.

→ the crooners and balladeers were out. Tony Bennett would not be back on top until 1961 with "I Left My Heart In San Francisco"; Vic Damone would not return to the limelight until he hosted *The Dean Martin Summer Show* in 1967; Eddie Fisher, beset with personal problems, would never make it back. Frankie Laine, Mike Douglas, Perry Como, Bing Crosby and Nat "King" Cole all suffered. Only Sinatra and newcomer Andy Williams seemed to do well, and Williams had to make a hit record of "Moon River" in 1962 to really get going.

All of this affected Country music not at all, since it continued in its same form for a few more years before the effects of rock'n'roll began to take hold. Martin, however, was at the crossroads. His split with Lewis and his initial lack of success as a recording artist had him hitting rock bottom. His next big move was following Sinatra to Frank's newly created company.

Dean was already searching for his identity at Capitol. *SWINGIN' DOWN YONDER*, a foray into Southern tunes from "When It's Sleepy Time Down South" to "Waiting For The Robert E. Lee", was dramatic evidence of his Southern period. Re-issued as *SOUTHERN STYLE* in the early sixties, it was technically and artistically a fine album but nothing for Martin fans to get ecstatic about. At Reprise, Dean was due to record *BING, DINO & N'DIXIE*, but he could have recorded "The Great Speckled Bird" with more success. That, except for occasional numbers during his television and nightclub acts, marked the end of the Southern style of singing.

Dean floundered at Reprise awhile but he eventually found himself the way Sinatra had done at Capitol after leaving Columbia in 1953, the year he won the Academy Award and the year before the new, swingin' Sinatra appeared under the Capitol label.

Dean's first album at Reprise was *FRENCH STYLE*, and if the idea of Dean Martin singing "Darling, Je Vous Aime Beaucoup" and "C'est Si Bon" seems absurd, the feeling is valid. Only two numbers, "La Vie En Rose" and "C'est Magnifique" saved the day, but Dean hit clearer to home with his next album *DINO LATINO*, which proved only that he could sing well to a Latin beat, something he proved at Capitol in an album I've not mentioned before: *CHA CHA DE AMOR*, and one of the very finest recorded albums I have ever heard. *DINO LATINO* did not, for me, come up to the same par.

Dean scored his first Country & Western makes with a pair of albums featuring cover photographs of him in a cowboy hat and Western attire, and featuring such songs as Hank Williams' "Hey, Good Lookin'", Bobby Darin's "Things", Johnny Cash's "I Walk The Line", Don Gibson's "Blue Day", Eddy Arnold's "Just A Little Lovin'" and Hank Morgan's "Candy Kisses". Guy Mitchell's "My Heart Cries For You" and Jerry Wallace's "Shutters and Boards" were also there.

These albums were titled *DEAN "TEX" MARTIN COUNTRY STYLE* and *DEAN "TEX" MARTIN RIDES AGAIN*, and were pretty good recordings of Country standards and a couple of new songs. They were not new, exploratory of original albums, but they made nice listening, and nice listening was what Dean Martin was always all about.

Dean returned to Popular music and scored a resounding artistic success with the lush, romantic *DREAM WITH DEAN – THE INTIMATE DEAN MARTIN*. Such songs as "Blue Moon", "Hands Across The Table", "I'm Confessin'" and "Fools Rush In" were treated to the low, deep throaty baritone Martin voice with only a guitar, piano, bass and mild percussion to back him up. The cover showed Dean sitting in front of a fire in a fireplace and was the scene shown at station breaks for his television show for a couple of years.

After this came the big moment of Dean Martin's career when, in 1964, he recorded a swinging version of "Everybody Loves Somebody" and took over the recording industry so fast that he was on top before anybody could remember where he'd been. The song will stand the test of time but the album of the same name won't. Reprise did not take great care in selecting the songs to surround the title track, and while Darin's "Things", Johnny Mercer's "Baby-O" and Hank Williams' "Corrine Corrina" are all great songs, together in one album

they should not go. "My Heart Cries For You" and "Shutters And Boards" made repeat performances also.

Dean then put out a pair of albums titled *THE DOOR IS STILL OPEN TO MY HEART* and *DEAN MARTIN HITS AGAIN*. Both were strongly Country & Western with "Always Together" and "In The Misty Moonlight" gracing the former, and "In The Chapel In The Moonlight" making an inauspicious debut in the latter. These songs, along with "I'll Be Seeing You" and "Every Minute Every Hour" were well done, but the albums did not make it in quality packaging.

(REMEMBER ME) *I'M THE ONE WHO LOVES YOU* was the next album and showed a blend of Roger Miller, Hank Williams and Trini Lopez in the make-up. Along with "King of the Road" Dean sang "Born To Lose", "Walk On By", "Bumming Around" and "Take These Chains From My Heart". The trend of Country was broken by "Red Roses For A Blue Lady", and "Welcome To My World", a later hit, made an inauspicious debut after the Roger Miller tune.

Another big hit, "Houston", also headlined a Country style album, and now Dean Martin is settling down. "I Will", "Hammer And Nails", "Old Yellow Line" and "Detour" are among the all-Country songs performed, and the trend is more solid. "Down Home" and "Everybody But Me" are also notable, but two good ballad types are Jimmy Dean's "The First Thing Every Morning" and Jim Morrow's "You're The Reason I'm In Love".

SOMEWHERE THERE'S A SOMEONE is only a complete rehash of the *DEAN "TEX" MARTIN* albums, but at least it is all Country, but now Dean blossoms as a Country artist with *HAPPINESS IS DEAN MARTIN* in 1968. The cover has character: a picture of Martin gleefully holding a doll in a polka dot dress, the doll saying the words of the title. The record is a hit also with "Lay Some Happiness on Me", "(Open Up The Door) Let the Good Times in", "He's Got You", "Nobody's Baby Again" and "Thirty More Miles to San Diego".

Dean made his last journey into Popular music with the exceptionally fine album *THE DEAN MARTIN TV SHOW*, a collection of the songs sung by Dino on the couch on his show with Ken Lane at the piano and Les Brown and his orchestra providing the soft background. The songs, such as "If I had You", "S'posin'", "It's The Talk of The Town" and "The Things We Did Last Summer" are done exactly as he does them on the couch, and although the music world could have been blessed with more such treats, this is Dino's last popular album. With the exception of *THE DEAN MARTIN CHRISTMAS ALBUM* it is Country music from here on out.

WELCOME TO MY WORLD closely follows the release of the song as a hit and also contains the then recent hit by Engelbert Humperdinck, "Release Me". Porter Wagoner's "Green, Green Grass of Home", Bakers Knight's "A Place In The Shade" and German Orchestra leader Bert Kaempfert's "I Can't Help Remembering You". Also featured is a song by Country song writer Hank Mills, who was broke until Dino grabbed it and made a hit: "Little Ole Wine Drinker, Me". Only Martin would begin side one of an album with "In The Chapel In The Moonlight" and side two with "Little Old Wine Drinker, Me", but Dino and Hank are both a good bit wealthier because he did.

GENTLE ON MY MIND is another excellent album which features the Baker Knight tune "That Old Time Feelin'" along with Bobby Goldsboro's "Honey" and Glen Campbell's "Gentle On My Mind" and "By The Time I Get to Phoenix".

Dean's big hit, "Not Enough Indians" – also written by Baker Knight, and the Lane-Taylor tune "Drowning In My Tears" are also presented, and the entire package comes across very nicely.

It is noticeable that Martin has relaxed his singing now as his voice is beginning to go. He is more subdued now, as was Sinatra in the later sixties after his voice had cracked on the loud numbers and he had missed a lot of the notes, after which he learned to sing all over again, recorded about six more albums, including one of Rod McKuen songs, and then retired with six artistic and popular masterpieces as his collective swansong. As with Sinatra, Dino's more subdued, careful and meaningful approach to a song creates a much more lasting impression, one of a singer really feeling the songs. →



→ Dino may never match Sinatra's artistry in this area, but for one who has never been known as an interpretive singer, it has to be an improvement. Also on the back of WELCOME TO MY WORLD, producer Jimmy Bowen makes the first written reference to Dino going Country to appear on an album cover:

'Martin, as a matter of fact, is rapidly becoming the nation's number one you-name-it-I'll-sing-it kind of guy. He used to be strictly the ballad man. Then he unleashed a lot of vocal Dixie, his southern comfort period. And more recently, of course, he has hit the country trails, racking up a whole series of hits that were born in Nashville and reborn in Hollywood.'

By the time Dean put out I TAKE A LOT OF PRIDE IN WHAT I AM featuring the song of that name by Mel Tillis, he has gained eleven gold albums and several gold singles. On the covers of his last three albums he has appeared in sports jackets and sport shirts and turtle-necks. He is graying at the temples a bit and now looks more stately, solid and mature.

When he sings "Do You Believe This Town", "The Sun Is Shinin'" and "Little Green Apples", you live these experiences much more than you once would have. "My Woman, My Woman, My Wife", Marty Robbins' great hit, is expertly redone by Martin in the album of that name, bearing, instead of the customary photo, a fine portrait of Dino blended in with the décor of the cover. Other fine country songs done here in this ultimate triumph of Martins are Hank Cochran's "Make The World Go Away", Bill Anderson's "The Tips of My Fingers", Danny Hill's and Mel Tillis's "Detroit City", Buck Owens's "Together Again", Tillis's "Heart Over Mind" and Johnny Tillotson's "It Keeps Right on a-Hurtin'". This album is Dean Martin at his country best.

FOR THE GOOD TIMES is his most recent release, featuring "Georgia Sunshine", "Invisible Tears", "Raindrops Keep Falling On My Head", "She's a Little Bit Country", "For Once In My Life" and "A Perfect Mountain". The cover photo is a dramatic colourful shot of Martin in Buckskin shirt and several days of growth of beard squinting rightward into the sun. There are no liner notes on the back but, as usual, this album is produced by Jimmy Bowen. This is not a bad album at all, and is good country music, but the Martin voice is beginning to slip on the loud ones. It no longer has the carrying power it once had, but the style remains, the same rugged, sexy, smooth and easy delivery of the westerner from Steubenville, Ohio.

He's a classic performer, classically impressive, handsome and robust with that streak of the wild in him which marks so much of country music.

It's a sort of tamed wildness, but it's a wildness nevertheless. The old balladeer is dead. He died with DEAN "TEX" MARTIN RIDES AGAIN and in his place we have a combination cowboy, gunfighter and mountainman. In two words, we have Dean Martin.

Where does Dean Martin fit into the Country spectrum? That depends on what one considers the country spectrum to be.

Country music has taken in many forms, from Woody Guthrie singing about migrant labourers to Jimmie Rodgers singing about railroads to the Carter Family singing about hanging in there until you get to Heaven. Gene Autry sang of the lonesome prairie, Roy Acuff paved the road for single singing stars, Eddy Arnold put down his corn squeezin' and toned down Country music to a more sophisticated level, something for which he will be forever resented in Nashville. Elvis a Memphis, Tennessee lad, brought us rock'n'roll, and Glen Campbell, Chet Atkins and Roger Miller brought pop-country sounds to Nashville. It has ranged from the Appalachian bluegrass of Bill Monroe and the Bluegrass boys to the Honky-tonk of East Texas of George Jones and Buck Owens to the gun-fighter ballads and Mexican border songs of Marty Robbins to the Cajun music from Louisiana of Hank Williams, Jr., to the soulful rock'n'roll of Bob Luman to the spirituals of Wilma Lee and Stony Cooper to the cowboy songs of Tex Ritter and the Pop music of Leroy Van Dyke.

Country music is none of things individually, but it is all of these things collectively, and much more.

Country music has been modernised by newcomers who found much to their liking but the corny, scratching and twanging to their disliking,

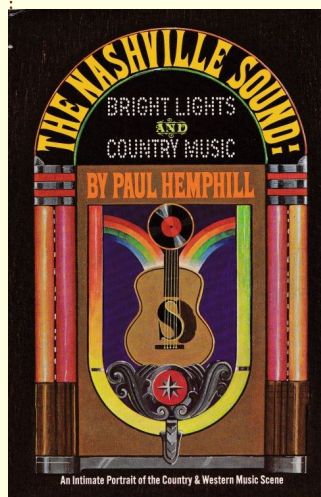
They made much of it smoother, as did Eddy Arnold. The simple storylines remained the same, dealing with the same old everyday problems of love, pathos, misery, happiness, life, death and work. The nasal sound and the whiny sounds could still be heard, but they were no longer the entire story.

Sonny James, Robbins, Mel Tillis and Skeeter David became big names alongside Grandpa Jones, George Jones, Buck Owens and Ernest Tubb.

Another great part of the Nashville sound is its relaxed, easy sessions, the imperturbable southern boys who don't read much music but who can hear a tune once and back up a singer in a minute, improvising perfectly because they've done it together for years and know each other perfectly. Whereas Hollywood and New York studios are ulcer factories, Nashville studios are scenes of laughter and fun, total relaxation and a spirit of brotherhood which makes for quality recordings.

When folk-protest singer Bob Dylan went to Nashville to record an album, the critics were amazed to hear what *Newsweek* described as *just a relaxed get-together of expert musicians who seem to know each others and Dylans moves as if they were playing at the Grand Ole Opry*.

As Paul Hemphill describes in his book, *The Nashville Sound* (Simon & Schuster, 1970), in the chapter of that name, a conversation at a Marty Robbins recording session went like this after the producers voice descended upon the room from the control room microphone, addressing "a moon-faced" janitor who was moving things around in the studio.



'Now let's see here, Willie, I think we want to take that set of vibes - that thing right there in front of you - and bring up the xylophone from the basement.'

'Yes sir said Willie. What's a xylophone?'

'That's the one with the little wooden sticks.'

'Yes sir. Little wooden sticks.'

'I think the xylophone is more what we're looking for' the producer said. 'It has a kind of Marimba sound.'

'Yes,' said Willie, speaking gravely into a mic. 'It has a little of a Marimba sound.'

Once the howls of laughter and the clattering of drums and the weird guitar licks had subsided, and Robbins regained his composure, they were ready to record.

In years gone by, people bought country records just to hear the artists, not particularly the songs. This changed in the sixties with the other changes and was exemplified by Little Jimmy Dicken in 1965 when "May The Bird of Paradise Fly Up Your Nose" became a smash hit on both country and popular charts.

Now, Country singers can no longer just sing any song and sell it. They must be more particular and careful, and above all they must be original at times or the fans lose interest. As talented as he is, Glen Campbell never made it big until "Gentle On My Mind" and "By The Time I Get To Phoenix", and Dean Martin himself was a recording also-ran until "Everybody Loves Somebody". Country music remained basically the same, of course, with the old themes, but men like Bill Anderson, Merle Haggard, Mel Tillis and Hank Snow, men who wrote their greatest hits themselves, began to be the exceptions rather than the rules.

This widespread commercialism has brought in many pop-country singers such as Glen Campbell, Bobby Goldsboro, Johnny Tillotson and Dean Martin. Country songs are either written to order or picked up, and the stars can thus do the singing and leave the hard part, the writing and composing, to

someone else. This gives the star more time to devote to his singing, playing and entertaining, and thus more time to spread the gospel of country around the world.

This is where Dean Martin fits in. He has written a song or two, as have Sinatra and Crosby, but he hasn't written one in years now and is not about to, not with great numbers like those on his last four albums to chose from.

Thus, Dino is a new country singer, part of the newer class of smooth, Pop-style singers who take the whine and the twang out of the song and sing it straight. The closest thing to vocal gymnastics for them is an occasional dip into the falsetto range for singers like Campbell and Martin who can do it. Others, it's straight old fashion down to earth vocalising.

Traditionalists, of course, will insist that Dino is not a country singer, never has been and never will be. For one thing, he is not a country boy or a southerner or a born westerner. The closest he had ever come to a cow in the older days was when he dealt Blackjack to the two-legged ones, and although he is an excellent horseman and Western actor, these were talents he acquired, not talents he grew up developing.

To the newcomers, however, the young country folk, Martin is very much country. The very definition of country music, no matter which one you use, tells you that.

'The world is a confusing and complicated place,' singer-songwriter Sonny James commented, 'and we need to find simplicity in this maze. Too many people look outside themselves for answers... In politics, in philosophy, in literature... but the answers are always within ourselves, and country music shows us what's inside of us.'

Country music has always been an expression of a way of life, and men such as Hank Williams, Jimmy Rodgers, Roy Acuff, Merle Haggard and Hank Snow were writing what they felt and what they experienced. Much of it was corny, perhaps, what with the twanging and whining and buttery southern accents, but it was pure, down to earth, simple, and most of all engaging. As Paul Hemphill writes: *The appeal of that era was, in many ways, exemplified by Hank Williams: here was a baggard country boy from Alabama, unable to handle his booze and his women and his sudden wealth, a great raw talent about to die- one way or another, for sure - before he turned thirty, here he was writing and then recording a song called "I'll Never Get Out of This World Alive", and then expiring from pills and booze in the back seat of a Cadillac limousine en route to a one-nighter in Canton, Ohio, for Gods sake. When Sinatra does that, invite him to supper.*

'Ideas are a dime a dozen,' says Hank Mills, of Country song writing. 'I could sit here for ten minutes and come up with ten good ideas for a song. The idea comes from the mind, but the song comes from the heart - that's my concise definition of country music the way it is today.'

Thus we have something of Dean Martin which all country singers have: music from the heart. Dean may not write the songs he sings, and he may not have had farm experience, but he certainly had it rough for years and came by his success the hard way. He never claimed to be a singer: 'I'm not a great singer or anything like that. I jus' like to croon... Sinatra belts out a song, but Perry (Como) an' I jus' croon.' Nor does he claim to be a song stylist like Sinatra or Bennett, and yet that is

exactly what he is, and his style is simplicity. He sings from the heart, not from the throat, and when he sings the lines of Baker Knight's "A Place In The Shade", it's raw, gutty, hard-worked but fulfilled. This song is typical of those Dean is recording today. The songs are simple, earthy and lifelike, not at all like the young and foolish "Oh Marie"- "Arrivederci Roma"- "Carolina Moon" stuff he sang fifteen years ago. Dean is reaching out to the common man, perhaps because he is a simple man himself. His music is the music of life and he feels it.

He no longer sings the music of Johnny Mercer, Richard Rodgers, Sammy Cahn and Cole Porter. He sings the songs of Merle Haggard, Mel Tillis, Marty Robbins and Hank Mills. Here he is at home. The croon is still in his voice, to be sure, because that's all there ever was, but now it has a country flavour. Instead of a necktie or a bow, the greatest golden voice since Russ Columbo is wrapped up in a bandanna or, as is usually the case, is left unadorned. Dean is reaching out to the simple folks, the common folks, probably because he's a simple folk himself.

To the many stage hands, supporting actors and actresses, recording technicians and musicians and television people, Dean Martin is none of the complexity or hard-driving self-love and perfection that is Frank Sinatra and Barbara Streisand. He's down-to-earth, easy going, relaxed. He is just folk, or in the proper perspective, Country. He couldn't really be any more country if had bare feet and a Mississippi accent.

Perhaps Dean Martin is finding more expression in his music because he needs it. Like Sinatra in the early fifties when the great Pop and Jazz singer produced his greatest bittersweet balladry, Dino had found his life full of turmoil of late. Although big at the box office, he has found little in his private life to make him happy, certainly not the divorce he sought from Jeannie or the rapid succession of young beauties he has been wading through with all the abandon of the Marquis de Sade in a brothel.

Dino, the simple, Italian family man who honoured his parents until they passed away and will honour their memories as long as he lives, is lonely.

He finds, no doubt, further despair in the declining ratings of his NBC-TV show as the public has tired of seeing the same faces week after week and the quality of the show has fallen. In all, despite the success of his movies and his records, Dean Martin's world has become unglued at the seams, and nothing short of a miracle will save it.

As if by deliberate design, his music reflects his despair. The songs "Where The Blue and Lonely Go", "The Sun Is Shinin' (On Everybody But Me)" and more all appeared in the album, I TAKE A LOT OF PRIDE IN WHAT I AM, hardly the music of a man with whom all is well.

FOR THE GOOD TIMES, his latest album, contains more of the same with the very notable exception of the Miller-Murden tune, "For Once In My Life", which, rather than being a lament, is an expression of gratitude and hope that *...for once in my life I have someone who needs me*, as the last line goes.

Thus, Dino Paul Crocetti of Steubenville, Ohio, has earned his right to stand up and be counted among the country personalities of the world. He has heartache and trouble and his music reflects it. It is this quality which makes or breaks a country star; Country music, more than any other except folk music, has long stood out as the personal expression of the feelings of it's people.

As Sonny James put it: 'The answers are always within ourselves, and country music shows us what's inside of us.' At long last, after years of following in the footsteps of Bing Crosby as the nations number one crooner, Dean Martin has found his place among those with whom he really belongs. He no longer just sings a song, he puts expression into it through his voice and his phrasing, and often it is the voice which tells the story as much as the lyrics and the tune.

This quality may not be his as much as it has been the quality of others, but it is his nevertheless, and it is this quality which makes Dean Martin a method-singer. Coupled with the songs he sings, it also makes him a country singer. **DM**



HURTIN' COUNTRY SONGS
(Capitol, 724352150922, 1999)

Capitol dived into Dean's Reprise repertoire, licencing fifteen country songs from The Dean Martin Family Trust for this CD compilation.

Utilizing the cover image from DEAN "TEX" MARTIN RIDES AGAIN, HURTIN' COUNTRY SONGS pulls together some of his Country output, but barely touches the surface of how many such-flavored songs he recorded. Nevertheless, it's a good place to start if you're looking to discover Dean's Country side.

Tracks: "I Can't Help It" / "Born To Lose" / "By The Time Get To Phoenix" / "Release me (And Let Me Love Again)" / "I'm So Lonesome I Could Cry" / "My Shoes Keep Walking Back To You" / "Detroit City" / "For The Good Times" / "Make The World Go Away" / "Room Full Of Roses" / "Walk On By" / "Crying Time" / "Singing The Blues" / "He's Got You" / "Gentle On My Mind"

ON THE TURNTABLE

Dean's albums and EPs,
with **ELLIOT THORPE**

Essential Original Classics Part 2

Over the years we've been involved in producing a number of licensed album compilations of Dean's Capitol and Reprise material, as well some from his earlier contracts. To celebrate our 66th anniversary this November, Elliot continues his look back at the work the DMA did to get these releases in the stores and into your collections.

It seems a lifetime ago now that albums were hard to get hold of outside of their country of origin. While that can still sometimes be an issue today - certainly from a financial perspective - back in the late 80s and early 90s it was far more difficult to obtain those treasured imports. I can clearly recall dashing up to hmv in the Trocadero, London one afternoon in the summer of 1991 to buy Cliff Eidelman's superb score to *Star Trek VI: The Undiscovered Country* on CD; it was the only way to really get hold of overseas releases like that. There, the Virgin Megastore at Piccadilly and 58 Dean Street, the specialist record store in London's Soho...they were havens of delight for me as an avid collector of movie soundtracks (I still collect soundtracks - and still own the same Eidelman CD - but now the excitement of travelling out to buy has been tainted by the relative ease of online shopping). Yet even back then, getting hold of a new overseas release of Dean Martin material was somewhat easier: the DMA had access to Capitol Records in Hollywood and we'd be sent multiple units of everything the label produced. It also meant for many years we were the foremost European supplier of Dean's commercial US-only albums releases.

Nevertheless, for the majority of the average European album buyer, UK-produced albums were still the only go-to. So, once again, and this time it was 1988, the DMA was approached by EMI to put together a new compilation of Dean's Capitol material for the British market.

The Best Of The Capitol Years



Unlike other compilations where he more or less had full autonomy, for *THE BEST OF THE CAPITOL YEARS* (CDEMS1297), Bernard Thorpe was asked to work with Alan Dell, a radio broadcaster and producer, who had produced a number of other titles with this moniker for other Capitol artists. Dell how-

ever was aware that Bernard's Dean Martin knowledge was virtually encyclopaedic, so gave him relative free-reign to select the most suitable tracks for late-1980s listeners while making the album sound fresh for long-term Dean Martin aficionados. Bernard was also asked to write the sleeve notes, a part of the process he always enjoyed.

Chatting to me in the mid-00s, he said: 'It was always a challenge to ensure these Capitol compilations didn't repeat themselves. I knew what songs attracted the buyers but was acutely aware that it would deter fans who had already heard the material time and again. But when EMI knew what hit songs attracted, what they knew the public wanted to hear, and at the end of the day, they wanted sales, who was I to argue? If I could get another Dean Martin album to climb the charts, then I'd be happy and the label would be ecstatic. Dean? Well, he didn't own his Capitol material (*it wouldn't be until after Dean's death when his family would obtain full ownership and rights, Ed.*) so it made no difference to him at all if the album sold in the millions or ended up in a bargain bin at Woolworths selling for a third of the price.'

Bernard's honesty towards and compliance with EMI made

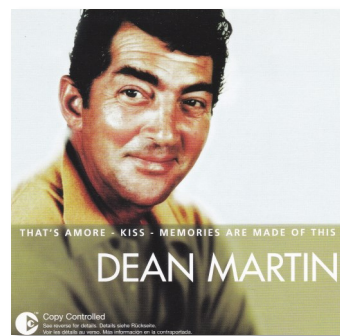
him a reliable source and an ally to the label, which is why they turned to him time and again.

Released on January 9, 1989 across CD, 33rpm vinyl and tape cassette, it was a damn good seller and had longevity, although the European release in August the same year of Capitol Collectors Series slightly eclipsed the compilation. But both albums were different enough to actually complement each other and we found that we were selling both side by side.

As Bernard noted in the sleeve notes *...look at this selection on this album and you will note that we have songs that sold good and are good!!*

Intended to be the UK's first Dean Martin release on CD, it was beaten by a few months by Castle's *THE DEAN MARTIN COLLECTION* (CCSCD207, August 1988).

In 2003, EMI repackaged it for a CD-only re-release, omitting Bernard's sleeve notes and renaming it *THE ESSENTIAL DEAN MARTIN* (5822232). The latter edition can still be spotted from time to time nearly 25 years later - selling as new - in record stores here and there.



Tracks: "That's Amore" / "Kiss" / "Memories Are Made Of This" / "Sway" / "Money Burns A Hole In My Pocket" / "Hey Brother Pour The Wine" / "The Naughty Lady Of Shady Lane" / "The Man Who Plays The Mandolino" / "Mambo Italiano" / "Innamorata" / "Volare (Nel Blu Dipinto Di Blu)" / "Relax-Ay-Voo" / "All In A Night's Work" / "Return To Me" / "Cha Cha Cha D'Amour" / "Just In Time"

Singles

Gerald Mahlowe, a British writer who had worked extensively with EMI approached the DMA in 1994, asking Bernard to pull together 20 tracks from the Capitol vaults for a Music For Pleasure [MFP] release. MFP was a budget range by EMI that featured any artist on the EMI roster, whether that was Nat "King" Cole, Ultravox, The Beach Boys, George Formby among hundreds of others, including of course Dean Martin. Bernard's remit was simple: songs included had to have at one time or another been a single for Dean. Imaginatively titled *SINGLES* (CDMFP6129) it was released as a CD and tape cassette on August 30, 1994. It found a new life when re-released on CD only on July 9, 2001 (8302962) and again (CD-only) on September 15, 2003 when coupled with EMI's 1998 compilation *A WINTER ROMANCE* (4968282) as *SINGLES/A WINTER ROMANCE* (5922612).

Tracks: "You Was" / "That Lucky Old Sun" / "Night Train To



Memphis" / "In The Cool, Cool, Cool Of The Evening" / "Kiss" / "There's My Lover" / "When You're Smiling" / "Pretty As A Picture" / "How Do You Speak To An Angel?" / "Ev'ry Street's A Boulevard (In Old New York)" / "Long, Long Ago" / "Let Me Go, Lover" / "Under The Bridges Of Paris" / "Two Sleepy People" / "Young And Foolish" / "Just One More Chance" / "Standing On The Corner" / "Me 'N' You 'N' The Moon" / "You Can't Love 'Em All" / "I Wish You Love"

There's that point in all our lives as fans of Dino where one moment he's with us, the next he's gone...all that remains are the memories, his legacy and his work. The memories are unique to all of us: we all remember him in many different ways for many different reasons; his legacy stands the test of time - us being here talking, reading and writing about him is testament to that; and then there's his work...set in stone (provided it's untainted by the dreadful use of AI). Admittedly since 1985 there was never any more new material from Dean Martin, and in those final ten years of his life, we did have all manner of compilations from any number of labels, obscure or otherwise. But from December 25, 1995 onwards, the mourning began - and any release or re-release of Dean's work would only ever be a retrospective, a look back, a reminder that time finally took from us our beloved icon.

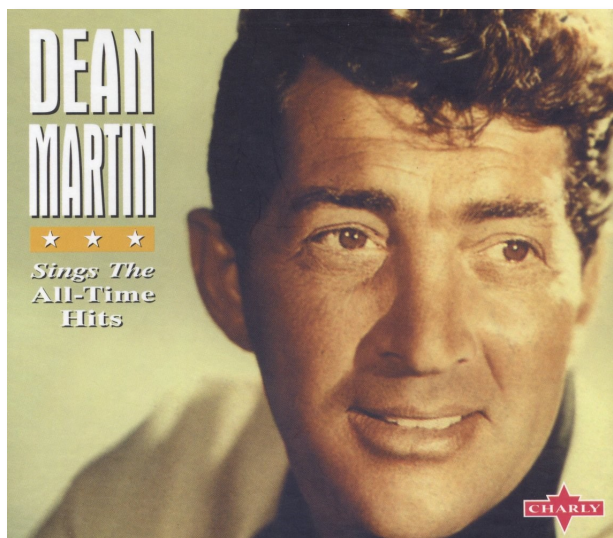
From out the gloom though a European record label shone a light. Incredibly, they had been quietly working with Dean's management to secure the licencing rights to his entire Reprise catalog and they released a 25-track CD, *THE BEST OF DEAN MARTIN 1962-1968* (CDGR106), in January 1996. This compilation had been planned since the fall of 1995, and it became, sadly and quite by chance, the first posthumous issue.

...Sings The All-Time Hits

Charly then approached us in February 1996: they wanted us to collaborate with them on future releases, and the first one we supported them on was the 2-CD box set *DEAN MARTIN SINGS THE ALL-TIME HITS* (CPCD81992).

Comprised of tracks Charly had selected, they asked Bernard to sequence the running order. He said: 'It's easy to lump all the more well-known songs at the beginning of a compilation, and this sometimes works well if there are a mere handful of popular standards. But here we were presenting 50 songs across two extended-play discs and my task was to find the running order that maintained interest for the listener as well as piquing the curiosity, finding common and naturally-flowing links with tempo and pitch where possible. I must have gone through about ten or so drafts.'

Bernard would create a version on a CDRW, listen to it at least twice, note what songs needed to be moved around, recreate a new CDRW version, play that...and so on, until he was satisfied with how the compilation would run (in fact this was how he decided on all the compilations he produced over the years, using reel-to-reels, then tape cassettes, before the advent



of recordable CDs). He would then manually type up the running order and mail it to Charly.

WITH SLEEVE NOTES BY JOURNALIST ROGER MURDOCH, *DEAN MARTIN SINGS THE ALL-TIME HITS* arrived in stores on August 8, 1996. It sold sufficient quantities to warrant Charly continuing their Reprise re-releases project.

Tracks: "Little Ole Wine Drinker Me" / "Raindrops Keep Fallin' On My Head" / "Turn The World Around" / "For Once In My Life" / "Everybody Love Somebody" / "Sweetheart" / "Tie A Yellow Ribbon" / "Red Roses For A Blue Lady" / "Welcome To My World" / "Release Me" / "We'll Sing In The Sunshine" / "Singing The Blues" / "King Of The Road" / "The Birds And The Bees" / "Make The World Go Away" / "Together Again" / "It Keeps Right On A-Hurtin'" / "I'm Gonna Change Everything" / "Things" / "Send Me The Pillow You Dream On" / "My Heart Cries For You" / "Take These Chains From My Heart" / "The Green, Green Grass Of Home" / "Detroit City" / "Houston" / "Gentle On My Mind" / "Little Green Apples" / "For The Good Times" / "La Paloma" / "La Vie En Rose" / "The Glory Of Love" / "What A Difference A Day Made" / "Snap Your Fingers" / "I'm Confessin'" / "Fools Rush In" / "I Will" / "By The Time I Get To Phoenix" / "Raining In My Heart" / "Send Me Some Lovin'" / "Take Good Care Of Her" / "Invisible Tears" / "Ramblin' Rose" / "Cryin' Time" / "(Open Up The Door) Let The Good Times In" / "In The Chapel In The Moonlight" / "Clinging Vine" / "My Heart Is An Open Book" / "My Woman, My Woman, My Wife" / "You're The Best Thing That's Ever Happened To Me" / "I'll Be Seeing You"

This Time I'm Swingin' / Pretty Baby



'When EMI asked me in mid-1996 what two complete Capitol albums would I like released, remastered, on CD, I nearly fell off my chair. But my response was easy, for I'd known for a long time what the answer would be,' recalled Bernard.

DMA members had been clamouring to see *PRETTY BABY* and *THIS TIME I'M SWINGIN'* on disc for a long time, citing the success of the beautiful Capitol re-releases of full Sinatra albums, with original artwork. Only *SLEEP WARM* had seen life again on CD by that point and Bernard had been badgering EMI for what seemed like an eternity for them to treat Dino's albums the same as they treated Frank's.

Capitol packaged *THIS TIME I'M SWINGIN'* together with *PRETTY BABY* (CTMCD104), launching a new "Two On One"



→ range for the label.

With Capitol opting not to include the sleeve notes Bernard had also been commissioned to write, it hit the record stores on November 11, 1996. Other artists would follow.

Dean himself would only have one more release for the same range the following year: *DINO - ITALIAN LOVE SONGS/CHA CHA DE AMOR* (CTMCD108).

Tracks: "I Can't Believe That You're In Love With Me" / "True Love" / "You're Nobody 'Til Somebody Loves You" / "On The Street Where You Live" / "Imagination" / "Until The Real Things Comes Along" / "Please Don't Talk About Me When I'm Gone" / "I've Grown Accustomed To Her Face" / "Someday" / "Mean To Me" / "Heaven Can Wait" / "Just In Time" / "I Can't Give You Anything But Love" / "Only Forever" / "Sleepy Time Gal" / "Maybe" / "I Don't Know Why (I Just Do)" / "Pretty Baby" / "You've Got Me Crying Again" / "Once In A While" / "The Object Of My Affection" / "For You" / "It's Easy To Remember" / "Nevertheless (I'm In Love With You)"

Dino - The Golden Years

Capping off 1996, *DINO - THE GOLDEN YEARS* was a mammoth 4-CD set with a luxurious booklet within over-sized packaging.

Again, with songs selected by Charly it was up to Bernard to put them in a suitable running order. 'I did manage to convince [Charly] to include "5 Card Stud", which up to that point had never been re-released at all in any format. They agreed and we lent them our master vinyl copy to digitize. I slotted the song in on the first disc, which I sub-titled *Everybody Loves Somebody*.'

Discs 2, 3 and 4 were, respectively, *Cryin' Time*, *Ramblin' Rose* and *For Once In My Life*.

Originally called *DINO - THE REPRISE YEARS*, it was Bernard's intention, '...to show Dean's progression through his time at Reprise. I'm not sure it had the effect I was looking for but it proved to be a very concise and solid collection.' With extensive liner notes by Roger Dopson, it was released December 16, 1996 (CDDIG19).

Tracks: "Face In A Crowd" / "Everybody Loves Somebody" / "The Door Is Still Open To My Heart" / "Send Me The Pillow You Dream On" / "(Remember Me) I'm The One Who Loves You" / "Houston" / "I Will" / "Somewhere There's A Someone" / "Come Running Back" / "A Million And One" / "Shades" / "Nobody's Baby Again" / "(Open Up The Door) Let The Good Times In" / "Lay Some Happiness On Me" / "In The Chapel In The Moonlight" / "Little Ole Wine Drinker, Me" / "You've Still Got A Place In My Heart" / "April Again" / "That Old-Time Feeling" / "5 Card Stud" / "Not Enough Indians" / "Gentle On My Mind" / "I Take A Lot Of Pride In What I Am" / "She's A Little Bit Country" / "Get On With Your Livin'" / "My Shoes Keep Walking Back To You" / "I'm Gonna Change Everything" / "Crying Time" / "Once A Day" / "Ain't Gonna Try Anymore" / "Any Time" / "I'll Hold You In My Heart (Till I Can Hold You In My Arms Again)" / "Candy Kisses" / "The Middle Of The Night Is My Cryin' Time" / "Detour" / "Bouquet Of Roses" / "Nobody

But A Fool" / "Make It Rain" / "If You Ever Get Around To Loving Me" / "Pride" / "Just A Little Lovin'" / "You're The Reason I'm In Love" / "The Sneaky Little Side Of Me" / "If I Ever Get Back To Georgia" / "One Cup Of Happiness (And One Peace Of Mind)" / "Hammer And Nails" / "Down Home" / "Everybody But Me" / "Bumming Around" / "Blue, Blue Day" / "Ramblin' Rose" / "You're Nobody 'Till Somebody Loves You" / "I Don't Know Why (I Just Do)" / "Blue Moon" / "Smile" / "Corrine, Corrina" / "Born To Lose" / "Release Me" / "My Heart Cries For You" / "It Keeps Right On A-Hurtin'" / "Wallpaper Roses" / "Hey, Good Looking" / "What A Difference A Day Made" / "Guess Who" / "South Of The Border" / "The Poor People Of Paris" / "The Things We Did Last Summer" / "In A Little Spanish Town" / "I Love Paris" / "La Paloma" / "C'est Si Bon" / "Wedding Bells" / "In The Misty Moonlight" / "Everybody Loves Somebody (Small Group Version)" / "I'll Be Seeing You" / "Singing The Blues" / "I Can't Help It (If I'm Still In Love With You)" / "The Tips Of My Fingers" / "He's Got You" / "Things" / "I'm So Lonesome I Could Cry" / "You Better Move On" / "Take These Chains From My Heart" / "Where The Blue And Lonely Go" / "Clinging Vine" / "My Heart Is An Open Book" / "I Walk The Line" / "Room Full Of Roses" / "My Woman, My Woman, My Wife" / "Together Again" / "Detroit City" / "Walk On By" / "Shutters And Boards" / "Georgia Sunshine" / "Kiss The World Goodbye" / "Honey" / "Here We Go Again" / "For The Good Times" / "By The Time I Get To Phoenix" / "For Once In My Life"

For the next and all future Charly releases, Bernard was given full overseeing control: 'It was made very clear to me that I couldn't under any circumstances reproduce, literally, the albums that Reprise had originally created. They could be variations of, so the plan was to have every single Reprise recording (as well as the Diamond and Apollo cuts) remastered and repackaged, as I saw fit, over the next 5 years.'

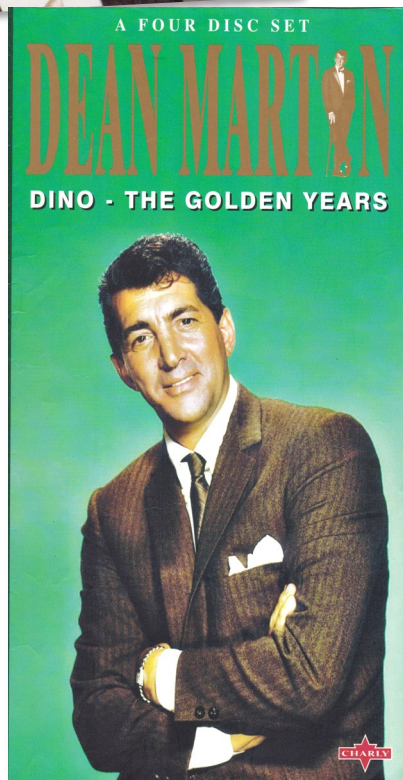
The Dean Martin Family Trust, meanwhile, had obtained the full ownership and rights to *all* of Dean's recorded work. When the \$60million contract was signed in 1997, it meant that for the very first time, all of Dean's songs could sit side-by-side on all future licenced compilations.

The Very Best of Dean Martin - The Capitol & Reprise Years

With the irony that EMI, who had owned the rights to Dean's Capitol material had to licence the same material from the Trust that had bought the rights from them in the first place, October 19, 1998 saw the unprecedented release of an EMI CD and tape cassette album (4967212/7214) that we had been proud to be consulted on. 21 tracks selected by us made up this debut compilation of joint Capitol-Reprise songs. Bernard was wise enough to foresee that this would attract a whole new audience for Dean's music, so he chose popular songs both from a chart success point of view and general public familiarity. The HBO movie *The Rat Pack* starring Ray Liotta and Joe Mantegna had been successful and the DMA had been busier than ever as a result, so it made sense to tap into what buyers would expect to hear. It was re-released with *THE VERY BEST OF DEAN MARTIN VOLUME 2 - THE CAPITOL & REPRISE YEARS* as a CD box set on September 15, 2003 (5920802).

Tracks: "Gentle On My Mind" / "Memories Are Made Of This" / "That's Amore" / "Little Ole Wine Drinker Me" / "The Door Is Still Open (To My Heart)" / "Volare (Nel Blu Dipinto Di Blu)" / "In The Chapel In The Moonlight" / "Ain't That A Kick In The Head" / "You're Nobody 'Til Somebody Loves You" / "Let Me Go Lover" / "Somewhere There's A Someone" / "Return To Me" / "The Naughty Lady Of Shady Lane" / "Rio Bravo" / "Sway" / "Powder Your Face With Sunshine (Smile! Smile! Smile!)" / "I Will" / "Kiss" / "Under The Bridges Of Paris" / "Houston" / "Everybody Loves Somebody" **DM**

...continues next issue



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his first single in 1958 and his first album
in 1960, right up to his last album in 2013.



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AS SEEN ON TV

Dean on the small screen,
with **MARISA LAVINS**

Seventy-five years ago, the vivacious and hilarious Lucille Ball burst onto television screens and changed the trajectory of comedy forever. With her mischievous personality, tendency for disaster, and unforgettable facial expressions, Lucille Ball made Lucy Ricardo one of the most beloved characters in American television history.

Premiering on October 15, 1951, *I Love Lucy* became a television phenomenon, co-starring Desi Arnaz (as Ricky Ricardo), Vivian Vance (Ethel Mertz), and William Frawley (Fred Mertz). The show's combination of physical comedy, unforgettable chemistry, and chaotic situations helped establish the sitcom as a television institution.

In my mind, there is no better way to honor 75 years of Lucy than by revisiting some of my favorite episodes of the series.

While it is challenging to pick only five of the hundreds of incredibly funny episodes the show gave us over the years, these five episodes are the ones I always go back to when I need a good boost of joy.

1 "Lucy Does a TV Commercial"

It should come as no surprise to any fan of classic television that this episode is on the top of my list. After the consistent begging to Ricky to get a spot on television, Lucy finally gets her chance when she sneaks her way into a TV commercial taping for a vitamin product called Vita-meatavegamin. The only problem is that the product contains alcohol, so the more she drinks, the more delirious her delivery of the commercial becomes. Between Lucille Ball's impeccable delivery of the fun tongue-twister and her ability to contort her face in hilarious ways, this episode has become an all-time classic. Legend has it that Lucille was even able to do the scene in one take, proving her true comedic and acting ability. A favorite moment of mine is that if you listen carefully, you can hear Desi Arnaz laughing at her performance from behind the camera.

2 "Job Switching"

In the classic battle of the sexes, Lucy and Ethel challenge their husbands to a day of swapped lives, where the men take over the housework, and the women go to work, with bets laid on who has it the hardest. After an eventful interview at the employment office, Lucy and Ethel find themselves at a chocolate factory with absolutely no experience in candy making. This leads us to the famous conveyor belt scene, where the girls are in a race against the clock to wrap the chocolates coming down the belt. As the belt speeds up, the girls have no choice but to start eating and hiding the chocolate in their clothes to attempt to hide their lack of experience and keep up the pace. The most impressive part

of this scene is that there is almost zero dialogue, leaving the comedy solely up to the physical elements of the scene. Lucille and Vivian provide a masterclass in physical comedy, and the fellas deliver just as well. Between Ricky's disastrous chicken dinner that ends up on the ceiling, and the ironing that is burned, this episode is one for the history books.

3 "The Freezer"

A common theme throughout *I Love Lucy* is watching Lucille and Ethel come up with wild schemes in order to make or save money, and this episode does not disappoint. In an effort to save money on meat, the girls buy a walk-in freezer and a "side of beef" to share between the couples. What they failed to realize was that they would be receiving over 700 pounds of beef, costing them over \$400. In an effort to hide the mistake from the boys, the girls try to resell the beef to friends and neighbors, even hiding some of it in the building furnace. In the chaos, Lucy of course gets locked in the freezer, leading to a hectic ending to the episode. The genius of this episode lies in the writing and the situation the characters find themselves in. It takes a typical household issue *how can we save money?*, and puts its spin on it, leaving it as a vehicle for Lucy's antics, poor judgement, and ability to turn the simplest of situations into pantomime.

4 "The Great Train Robbery"

After the end of their adventures in Hollywood, the Ricardos and Mertzes decide to travel back to New York City by train. What should be a peaceful and comfortable journey turns into mayhem as Lucy loses her purse, almost misses the train, and attempts to investigate a robbery she thinks is taking place on the train. While many of the *I Love Lucy* episodes take place in the apartments of the two couples, this episode is unique in that the antics of Lucy are confined to a train. This leaves her small spaces to make huge mistakes with hilarious consequences.

5 "Lucy is Enciente"

This episode is known as one of the most famous broadcasts in the show's history, because for the first time, comedy and reality merged into one episode. During their marriage, Lucille and Desi desperately wanted children. Finally in 1952, the couple was expecting their first child. This however, led the producers into a panic. At the time in American TV, pregnancy was not spoken about, the word wasn't even allowed to be said according to the censors. So, through the teamwork of their writers, the pregnancy was written into the show, using the French word "enciente" instead in order to bypass the censors. During the episode, Lucy frantically tries to decide how to break the happy news to Ricky, leading to her ultimately tricking him into singing the song "We're Having a Baby" during his club act. As the scene unfolds, the audience becomes a part of an emotional moment shared not only between the two characters, but between Lucy and Desi themselves.

As we celebrate the show's 75th anniversary in 2026, these five episodes remind us that great comedy doesn't need elaborate effects or complicated storylines. Sometimes, all it takes is a determined redhead, a questionable idea, and perfect comic timing.

While we're celebrating *I Love Lucy*, it would be remiss to not mention her work with Dean. While the episode "Lucy Dates Dean Martin" is from the follow-up series *The Lucy Show*, her ability to step outside of her traditional role as a chaotic character in her appearance as "Woman Of The Hour" in a 1974 episode of *The Dean Martin Celebrity Roast* was second-to none. She could poke fun at herself and welcome others to do the same, showing a true professional at her craft. **DM**



NETWORK
ORIGINAL RELEASE
NUMBER OF SEASONS

ESSENTIAL INFO
CBS
October 15, 1951 to May 6, 1957
6 (180 episodes)

NOTES

Notable guest stars wouldn't appear until the series was re-mounted as a one-hour weekly special, *The Lucy-Desi Comedy Hour*, which ran for 13 episodes from November 6, 1957 to April 1, 1960. Guests would include Cesar Romero, Tallulah Bankhead, Danny Thomas and Red Skelton among others. *The Lucy Show* would succeed both series following Ball's and Arnaz's divorce, in which Robert Stack, Dean Martin, Milton Berle, Frankie Avalon and more joined Lucy for further chaos and misunderstandings. It lasted 6 seasons, from October 1, 1962 until September 11, 1967 (Dean's guest spot was broadcast as episode 21 of series 4 on February 14, 1966).

LISTENING BOOTH

This issue's featured single
with TOM BRADY

"My Heart Cries For You"

For those that know me, they know I'm partial to a love song or a sweet ballad and less-so something country. On top of this me, a British man picking a country song, feels very wrong! Nevertheless, Dean has a cock-tail of country songs with varying style.

So, after listening to his country albums again, I picked "My Heart Cries for You" as my Listening Booth choice this time.

While it still has that lazy, country styling, it retains heartbreaking lyrics and really shows how versatile Dino's voice really was.

The song was actually an adaptation of an old French song called "La Jardinière du Roi" which translates as *The King's Gardener* which is a love song written for the beautiful gardener of a king.

A passage of the lyrics translated from French to English reads

*At dawn when I water at my house, my house,
With my flowers I talk about you, about you,
Among the new flowers believe me, believe me,
I pick the most beautiful one for you.*

Very pretty lyrics indeed.

But when you read them in English, they don't fit so well to the melody.

On realising this, Carl Sigman, a songwriter from Brooklyn, put pen to paper and wrote out new lyrics and landed upon "My Heart Cries for You" which, I would hasten to say, is an emotional phrase to say the least.

Whilst he did not keep the storytelling of the French original, he did keep it as a doting song dedicated to someone. He did also write one of the most beautiful lyrical passages when he penned:

*The bloom has left the roses since you left me,
The birds have left my window since you left me,
I'm lonely as a sailboat that's lost at sea,
I'm lonely as a human can be.*

It paints such a portrait of someone lonely and without their love, just moving through life with no direction. *I'm lonely as a sailboat that's lost at sea...* is so poetic and one that always stayed with me.

The lyrics tell a tale of someone who lost their love and is now pleading for the person to come back. They argued but they were better together and now the singer is begging for that loved one to return.

To accompany the new lyrics, Percy Faith, who at the time really set the tone for 'easy listening', stepped in to adapt the song to its English makeover and wrote it as a waltz.

All in all, the song came together wonderfully.

One singer, who some of you may or may not know (I had to Google him), called Frank Sinatra, did not think to sing so pretty and when he turned up to a recording session with Mitch Miller and was presented with the song, he exclaimed, 'I'm not doing any of that crap!'

Dean Martin obviously disagreed, and on December 11,

1962, he stepped in to the recording studio and, under his faithful musical arranger and conductor Don Costa, recorded his heart-wrenching rendition of "My Heart Cries for You".

It was to be part of Dean's upcoming album **DEAN 'TEX' MARTIN COUNTRY STYLE** which was released January 14, 1963.

The album peaked at 109 in the Billboard 200 and charted for several weeks.

The song also featured on the part-compilation album named **EVERYBODY LOVES SOMEBODY** which was quickly thrown together after Dean Martin shocked the world after knocking The Beatles off the Number 1 spot in the charts with his upbeat version of "Everybody Loves Somebody".

To capitalise on the success of the song, the album of the same name placed Number 2 on the charts.

"My Heart Cries For You" was placed at track 7, sandwiched between "Things" and "Siesta Fiesta".

Dean was obviously a fan of this song and performed it on NBC's *The Dean Martin Show* on September 22, 1966, although my favourite verse that features the sailboat line, was cut for the other two verses which is a real shame.

Nonetheless, Dean sings the songs beautifully, and as only Dean can do, playfully. It really shows just how incredibly well Dean can sing. He may goof around and make it look easy, but Dean had some pipes on him and could easily sing in the upper register, not just in his own crooner style.

What is strange is that he often sang in a lower register than his normal speaking voice. But it meant that he had such range to sing those higher notes.

At the end of his performance of Dean quips, 'oh somewhere there's a nightingale hangin' his head in shame...any guy who can sing like that and have seven kids can't be all bad, I'll tell you that!'

While there are plenty of other singers who have sung this version like Guy Mitchell, Dinah Shore, and Vic Damone, I always think Dean's version places right at top...but I might be Dean-blind! Even Elvis sang this song in a home-recording. He was a big Dean fan so I wonder if Dean influenced the recording? Jo Stafford also recorded the song, and I do love that version - so if you haven't heard hers, go check it out!

This song shows us all that Dean can really take a song that has been recorded many times and make it entirely his own. While Vic Damone's voice is fantastic, Dean always knew how to sell the lyric and how to win over hearts. A true artist and a seemingly effortless singer, Dean crafted every word to pull on our heart strings.

Now, go refresh yourself with 'Dean "Tex" Martin: Country Style' and give your ears a vacation to Dean's ranch. **DM**



ESSENTIAL INFO

COMPOSERS	Sigman, Faith
ORCHESTRA	Don Costa & his Orchestra
RECORDED	December 11, 1962
LABEL	Reprise
ORIGINAL RELEASE	January 14, 1963
CATALOG NO.	RS6061
	[DEAN "TEX" MARTIN COUNTRY STYLE]
RPM	33
CHART POSITION	n/a
NOTES	
Never released as a single; was track 6, side 1 on DEAN "TEX" MARTIN COUNTRY STYLE	

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Somewhere in today's world of multi-tasking and smart devices that perform dozens of functions in one handheld device, we have lost the art of the multifaceted human being. We no longer have multi-threat entertainers who can cross the striped lanes of the entertainment highways as they did back in the day.

Today we seem to be experts in one study, we focus on one specific talent or field. Our athletes and entertainers are no longer dually honed, they are specialized.

The polymath, and the Renaissance men seem to be dwindling down to just a memory bygone era, where men can switch gears from repairing a lawn mower in the afternoon to discussing the in-field fly rule at a dinner party in the evening.

Seems we are losing the desire for the tactile pleasures of life, to exercise the temperance to read for enjoyment and intellect.

We seem to be becoming homogenized to accommodate the path of least resistance to succumb to society's requirement of lesser moving parts to achieve the cheapest costs of support.

It wasn't always like this.

One such entertainer crossed over many striped lines on the entertainment highway, from singing, to acting, to dancing, to horseback riding, even baseball and diving.

He even changed lanes within lanes!

Crossing over music genres may seem like a career ending move for most singers, but Dean Martin the crooner would have no qualms making such a move. Trading his fedora for a cattleman, his bowtie for a bolo, and his tux for chaps, Dean Martin made changing music genres as easy as a western sunset. He went even further with his western movies and his own personal horse, Tops, to boot.

This shouldn't come to much a surprise to anyone who remembers that one of Dean's favorite childhood heroes was Tom Mix, one of Hollywood's first western stars.

Dean had a smooth Ohio valley drawl and a relaxed gate that could out saunter the most handsome thoroughbred.

The Dean who crooned in front brass and strings of big bands felt just at home in front of steel guitars, fiddles, and harmonicas. The smooth mellow baritone voice delivered with ease, like pouring honey, transitioned well into the country and western song. The believability required in the love song is the same believability required in the sad life self-examining songs of the west.

Dean's foray into the country and western genre was at first more of a mingle, a newer frontier of the genre that was emerging, one can suggest fusion in today's standards.

The yodels and the twangs were being phased out, replaced by a more laid-back intelligent being. The songs had lineage for sure, but the sound was transformed.

"Gentle On My Mind" is a great example of the new sound that Glen Campbell was deeply involved with and that Dean took upon his own.

With the likes of Campbell and Jimmy Bowen, Dean took to the new sound in the genre and added a new layer to his repertoire.

I consider Dean's jump to country as his third level of his music genres, the first being the traditional big band sentimental standards of the American song book, the second the more pop fusion jazz sound that Jimmy Bowen birthed, and the third being country and western. Each had their own levels of success which each on their own would make anyone else a career, however to Dean this was just another feather in his three-hundred dollar fedora.

Countrypolitan became a new sound, and "Bumming Around", "Houston", "Welcome to My World" check all the boxes for country and western, however the Dean Martin presentation of

these songs gave them a repackaging required for the hip in mid '60s.

Once again, Dean just doesn't produce a song, he produces a sound, a feeling, an aura of a time that is captured in that recording. Dean's entry into this music genre was not only an opportunity to put his own mark on the country world but also be an inspiration to other contemporaries in the business.

Dean brought a new sound, a new tool, to the industry when he infused the big band and a certain cosmo-class to the music.

He capped off his country contributions with multiple western movies and TV appearances. From his TV show to CBS's *Rawhide* (his one-off episode 'Canliss' broadcast on October 30, 1964), Dean's country strength extended far past the recording studio, to where he became the subject of what most country singers only sang about.

Dean Martin became the song, became the sad lyric under a hat on a dusty trail atop his trusty horse. He respected the genre so much, he dedicated a huge percentage of his career to it.

Dean Martin once again is more than a voice in front of a band; he is an imprint of an emotion of a song to vinyl like an image is to film.

Dean is a memory that brings you back to a place where you felt at home, or to a happy place and time. Regardless of the song, the genre, the movie, the show, Dean is a comfortable aura you get when you get from a warm summer wind, a beautiful sunset, the smell of childhood memory, the hug from a loved one.

DEAN MARTIN

GENTLE ON MY MIND



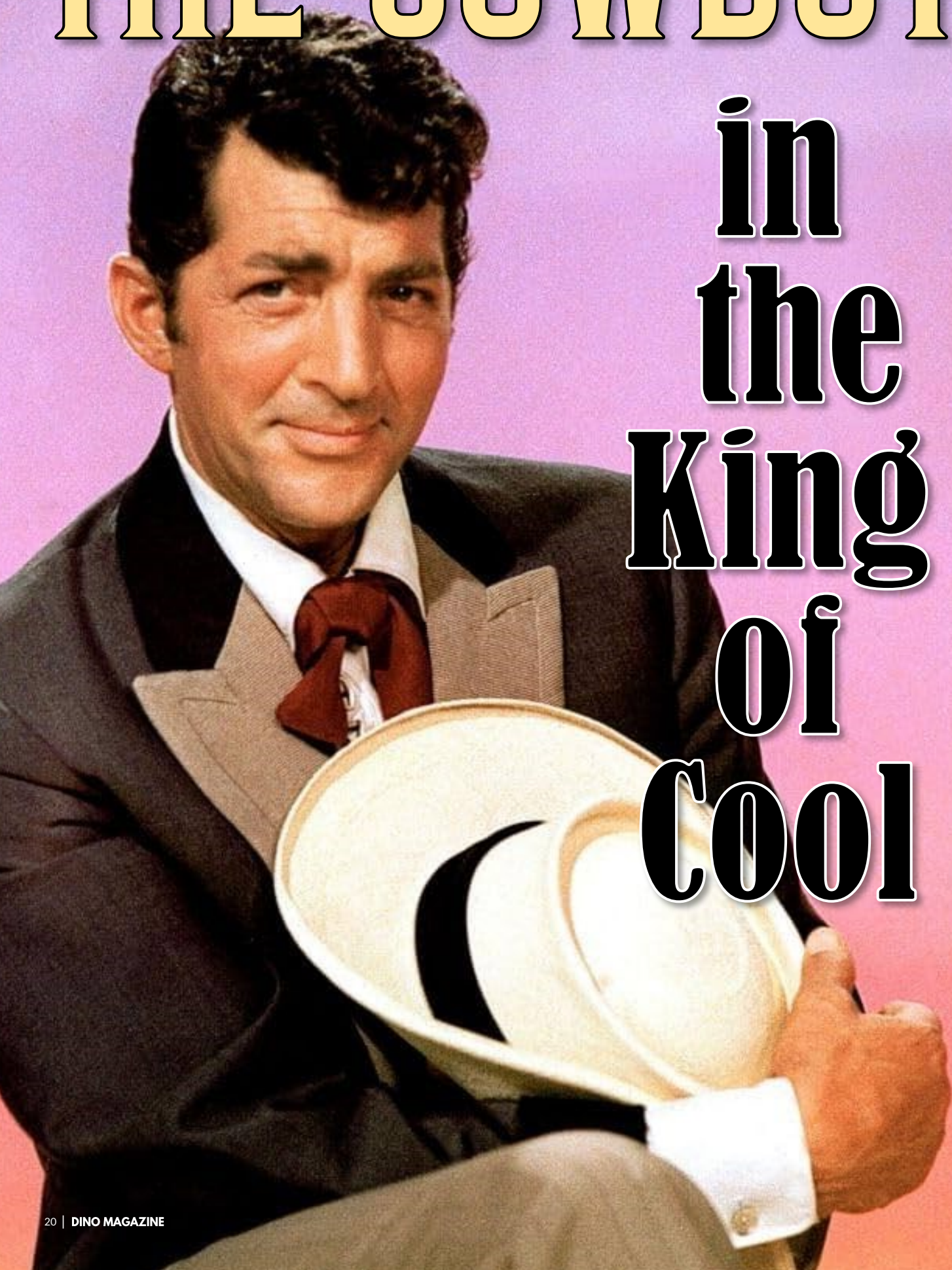
Hopefully one day Dean Martin will perhaps be in the Country Western Hall of Fame along with the rest of the artists he recorded with...Willie Nelson, Conway Twitty and Mearle Haggard. We're doing our best to convince the organization to accept him.

I feel it's fitting the King of Cool to be acknowledged for the contributions to the genre.

It's rare when an entertainer can bring sizzle and steak. **DM**

THE COWBOY

in
the
King
of
Cool



What drew Dino to the wide-open spaces of the American West? What does a young man dream of as he does the hard lifting in a steel mill, or perhaps spends his evenings in the smoky darkness of a back-room speakeasy? What drew Dino to the wide-open spaces of the American West? Maybe, just maybe, RON IVESON wonders, if it would be the long plains of the prairies, the freedom of the open range and the opportunity to ride off into the sunset...

There are several photographs of Dean from his early days showing him horseback riding. One of his loves was simply to be out and about on horseback. There were the films he would watch at the picture house, the cowboy flicks, and, of course, his idol Bing Crosby, who would often croon a cowboy tune.

Although Ohio wasn't quite Western territory, it was certainly a good deal further west than the eastern seaboard from which Sinatra hailed. Perhaps Dean's Midwestern upbringing helped nurture his affection for all things country and cultivate his characteristic slow drawl

Dean is best known for his singing, comedy and perceived Rat Pack persona, but he could also portray a convincing Western gunfighter with a surprisingly restrained, dangerous presence. He could be charming, funny, vulnerable and, when required, downright nasty. There was rather more to Dino in a Stetson than perhaps we sometimes give him credit for.

His Western career is an interesting journey, from the vulnerable Dude to the ageing gunfighter Canliss, the ruthless Alex Flood and the outlaw Dee Bishop. Along the way, there were plenty of laughs, a fair amount of riding and some rather good company. So, was Dean Martin a cowboy?

Perhaps the best place to start is with a television appearance that shows just how comfortably Dean could inhabit the Western world.

CANLISS - *Rawhide* (1964)

Season 7, Episode 6 of *Rawhide*, first broadcast on 30 October 1964, gives us a particularly interesting Dean Martin performance. His co-stars include Michael Ansara as Don Miguel and Laura Devon as Augusta Canliss.

Canliss is an ageing professional gunfighter. He has been hired to kill Don Miguel, but his wife Augusta wants him to abandon his violent profession and retire. Dean plays him as a man trapped by his own reputation. He has spent so long being feared that he no longer knows how to walk away.

Canliss is presented as a legendary fast-draw gunfighter, carrying twin Colt-style revolvers. His reputation is central to the story. He belongs naturally to the Western world of horseback travel, although the episode is much more concerned with his gunfighter reputation than elaborate riding sequences.

Beneath the gunfighter's reputation, however, is a tired man who wants a different life. His wife's appeal exposes the conflict between his public identity and his private wishes. He is not simply a villain. He is a man who has become imprisoned by the image he has created.

It is an excellent starting point for this article because it shows Dean doing something rather different from the familiar charming, wisecracking guy we see. And perhaps it makes us wonder how far back his Western credentials really go.

DUDE - *Rio Bravo* (1959)

Of course, if we are looking for Dean's most important Western performance, we have to go back to Howard Hawks' masterpiece...

Playing Dude alongside John Wayne, Walter Brennan, Ricky Nelson and Angie Dickinson was arguably Dean's most significant Western outing. Dude is a former deputy sheriff who has fallen into alcoholism and lost his confidence with a gun. His drinking has left him compromised, vulnerable and humiliated.

Gradually, he regains his ability and courage, progressing from a rather broken man into a dependable lawman. It is a wonderful character journey and Dean gives one of his most

vulnerable and convincing performances.

As a relative newcomer to the medium of major motion pictures, he holds his own remarkably well alongside John Wayne and Walter Brennan. He doesn't try to compete with them, and perhaps that is precisely why it works. His performance is understated and believable.

Angie Dickinson always remarked that Dean continued to call her 'Feathers', her character's name in the film, forever afterwards. A little reminder that some screen friendships, and some nicknames, stay with you.

Dude gave Dean the opportunity to demonstrate that he could do much more than simply look good in cowboy clothes. He could carry a serious dramatic role, and do it rather well.

JOE JARRETT - *4 for Texas* (1963)

By 1963, Dean was back with Frank for a little palling around in *4 for Texas*. This time, however, the Western setting allowed him to return to more familiar territory.

As Joe Jarrett, Dean continues with his gambling, charming, confident, quick-thinking and scheming Western adventurer. He is entirely at home in the comic gunfighter tradition and owns it completely.

There is something rather reassuring about watching Dean in this sort of role. He seems to enjoy himself, and we enjoy watching him. The familiar charm is all there, with just enough mischief thrown in for good measure.

But there was another side to Dean's Western acting, and it would become increasingly apparent over the next few years.

TOM ELDER - *The Sons of Katie Elder* (1965)

Playing Tom Elder, one of four brothers returning home following their mother's death, this is a different sort of Western.

Tom can defend himself and his family, but the emphasis is on loyalty rather than being the fastest gun in the West. That particular honour resides firmly with John Wayne while Tom is very much the bridge between Wayne's character and the rest of the family.

Dean's relaxed personality works particularly well alongside Wayne, and he is believable as a brother with a complicated past.

There are also those lovely comic moments, including his business at the bar with a pretend false eye. It is a masterclass in Dean's particular brand of charm and fun, sitting comfortably within an otherwise serious film.

He doesn't dominate the picture, nor does he need to. He brings a warmth and humanity that makes the family believable.

By now, Dean was becoming a very comfortable Western performer, able to move between comedy and drama without appearing to make much effort. But in 1966 he would return to comedy with a vengeance.

SAM HOLLIS - *Texas Across the River* (1966)

Here slapstick comedy takes centre stage, and the Western atmosphere is really a vehicle for showcasing the comedy and as such it builds on *Sergeants 3* and *Pardners*, which are not explored here for reasons of space.

As Sam Hollis, Dean is back in familiar territory. The film deliberately exaggerates Western conventions, and there are no great depths to explore. It is entertainment, pure and simple.

There are laugh-out-loud moments, and it will leave you with a smile.

Sometimes that's all a film needs to do.

But if *Texas Across the River* reminded us how funny Dean could be, his next Western would remind us that he could be rather frightening too.

ALEX FLOOD - *Rough Night in Jericho* (1967)

Alex Flood is a character that does make the Dino fan wince in parts.

Rough Night in Jericho is a good, solid movie, and Dean is very definitely the bad guy. →

→ He plays a powerful and unscrupulous stagecoach operator who has effectively taken control of a town. Flood is a man of the frontier, accustomed to controlling people and operating in a dangerous environment. His power is established through intimidation and violence, and he is a man whose authority has become corrupt.

Dean's controlled, understated performance makes the villain menacingly convincing. He doesn't need to shout or wave a gun around every five minutes. His presence is enough.

It showcases Dean's real ability as an actor. For right in the middle of his successful television show, sing-along gold discs and slapstick comedies, here was a man who could make badness believable.

One almost forgets the other carefully crafted persona.

There is something particularly interesting about watching Dean play such an unpleasant character. We are so accustomed to the charm, the smile and the easy-going humour that seeing him as Alex Flood is quite a departure.

And he carries it off rather well.

DEE BISHOP - *Bandolero!* (1968)

Dean appeared in *Bandolero!* as the leader of an outlaw gang, with James Stewart playing his older brother.

Here the riding, pursuit and outlaw lifestyle are central to the Western setting. Dean plays an experienced outlaw, entirely comfortable with the violence and danger of his profession.

Here he is a more hardened character, but his relationship with his brother reveals loyalty and emotional complexity.

Dean's quiet confidence is particularly effective. He doesn't need to shout or constantly demonstrate aggression to appear dangerous.

And having Raquel Welch as a partner was perhaps no great chore, although rumour has it the two didn't always get on!

Whilst some of Dean's pictures may have belied his work ethic, there were often notable mentions from directors along the way. Andrew V. McLaglen, the director of *Bandolero!*, was particularly complimentary, describing Dean as '...without doubt the most conscientious actor I have ever worked with'.

That's quite an endorsement.

By this stage, Dean had firmly established himself as a Western leading man. He could be the charming gambler, the loyal brother or the dangerous outlaw. But there was still room for another variation on the Western theme.

VAN MORGAN - *5 Card Stud* (1968)

Also in 1968 came *5 Card Stud*, and if you love an Agatha Christie, this is rather like the Western version of a murder mystery.

Dean plays Van Morgan, a gambler caught up in a murder investigation in a Western town. The story explores violence, suspicion and revenge rather than simply celebrating the fast-draw traditions of the genre.

Morgan is a more thoughtful, morally grounded character, confronted by the brutality around him. Dean's measured delivery and natural manner help him fit the Western drama, although at times it feels as if the film itself cannot quite decide whether it is a traditional Western or a murder mystery.

Nevertheless, it is an interesting addition to his Western portfolio and another example of Dean being comfortable outside the familiar comic territory.

JOE BAKER - *Something Big* (1971)

By 1971, Dean was back to having a little fun with *Something Big*, playing Joe Baker.

This is an adventurous comic Western, with plenty of riding scenes and a distinctly 1970s feel, helped along by its soundtrack, a rather contemporary musical style.

His character is an experienced man of the frontier, but comedy takes priority over gunfighter realism.

By now, Dean's cowboy persona has become much more relaxed and self-assured. There is no need to prove anything. His natural charm is the main attraction rather than any attempt to create an historically exact frontiersman.

He looks comfortable in the saddle, comfortable with the company and, most importantly, comfortable being Dean Martin.

BILLY MASSEY - *Showdown* (1973)

One of Dean's later roles came in the somewhat underrated *Showdown*, sharing the honours with Rock Hudson in 1973.

Dean plays Billy Massey, an old frontier friend whose relationship with Hudson's character has become complicated by the fact that the two men now find themselves on opposite sides of the law.

It is a familiar Western theme, where old friendships, past decisions and loyalty come back to haunt the characters.

Dean now brings the maturity of an older performer to the Western character. His age and relaxed manner give Billy a different quality from the younger, more energetic Western heroes he had played earlier.

Some have noted that Dean just wasn't quite 'there' in this film. The charm remains, but perhaps he seems more distant and less engaging. Maybe age, life and love were catching up with him. Who knows?

Nevertheless, it remains a wet-afternoon movie that passes the time away quite nicely. It is also rare in that Dean's character doesn't quite make it to the end of the movie: he was very vocal throughout his film career to not play a character that meets a sticky end, so it was a definite change of ideals for *Showdown*. Perhaps he knew deep-down this would be his final Western so fittingly bowed out in the only way an honorable, ageing gunslinger could...



The question remains: *was Dean Martin a cowboy?*

Well, it all depends.

He was probably the coolest, without the clinical coldness of Clint Eastwood. He was probably the funniest, without breaking the fourth wall as Bob Hope often did. He was probably one of the biggest personalities in the Western genre, without being quite as typecast as John Wayne.

He was certainly one of the most entertaining. And he could sing a cowboy song with the best of them, although Elvis or Bing might reasonably vie for that particular honour.

But what were Dean's motivations for playing a cowboy?

Who truly knew? Did even he himself know?

He joked that it was to get away from the wife. He said he liked the feel of the cowboy garb. Perhaps it was a childlike passion to get away and play, to get away and ride, and indulge his love for horses.

Perhaps it was simply another hobby in which he could make some money.

Whatever the reason, the Western gave us another glimpse of this multitasking man who could turn his hand to almost anything. He could ride with the best of them, handle a gun, make us laugh and, when the occasion called for it, make us believe in a rather unpleasant character.

He may never have been a cowboy in the traditional sense, but he certainly looked the part and made it his own.

And for us Dino fans, there is something rather lovely about imagining him heading off into the wide-open spaces, leaving the bright lights of Hollywood behind, with his horse beneath him and the prairie stretching into the distance.

After all, he was the one who promised to be coming home with his rifle and pony once it was twilight on the range.

And somehow, we still rather believe he will. **DM**

Country influences featured large in Dean Martin's life, whether that be his choice of TV viewing, that he own a ranch and bred horses, that he made 11 Western movies or that he recorded an incredible amount of Country or Country-flavored songs throughout his recording career.

Country and Western music itself as well as cowboy customs are hugely popular mainstays of US culture. The recent passing of Dolly Parton and the mark she left on other artists, as well as her genre peers and the public in general shows that such culture is in no way declining.

While traditions are less dominant in certain part of he US (the east and west coasts certainly view them as niche), nevertheless contemporary artists like Beyoncé are widening audiences and crossing divides. Indeed, Beyoncé's COWBOY CARTER featured legend Willie Nelson and Dolly herself, as well as Miley Cyrus (daughter, of

course, of Billy Ray), Willie Jones, Post Malone, Sha-boozey among others.

That Dean brought Country into halls of popular music we have admirably demonstrated in this edition of *Dino Magazine*, so Beyoncé and her fellow artists are simply re-energizing that concept for the 21st century.

Writer, actor and director Taylor Sheridan has renewed global interest in cowboy culture through his multiple *Yellowstone* TV shows, that range - story-wise - from 1883 to present day, focusing on multiple generations of the Dutton family. Being a real-life working rancher gives him a unique and, importantly, genuine perspective.

While Dean of course had more interests away from the culture than people like Sheridan, he had an understanding and honest appreciation that did give him the passion to sing the songs, to film the movies, to ride the horses and to wear the clothing.

There's no cultural appropriation that went on at all: Dean was born in America from an Italian family. His right to walk, talk, sing, act and wear his love for Country on his sleeve was accepted and confirmed, just as much as he was welcomed to Hollywood as the "total entertainer" (as *Billboard* would describe him).

It's no secret that I lean towards his Capitol years when it comes to his music, but like any warm-blooded British-Italian (!) I enjoy American Country music, and that Dean sings American Country too means I cannot *but* love his work in that area.

It always amazes me the obscure places that Dean pops up: on the BBC's *The Bidding Room* recently, an original poster and souvenir program for his 1983 Apollo concerts was auctioned and sold for \$535/£400!

We ourselves have been made aware of an original

and one-off piece of artwork on canvas of Dean that may soon be available for auction, and we will update you as soon as we have more news of this exciting prospect!

By the time this magazine reaches you, Sony Legacy's

CLASSIC CHRISTMAS will have been released on vinyl and downloaded.

While it's advertised as including a never-before-heard recording of "Santa Claus Is Coming To Town", this is in fact remastered and remixed from an early radio performance in an episode of *The Martin and Lewis Show*.

We'll have a full review next issue.



Until then,
Elliot

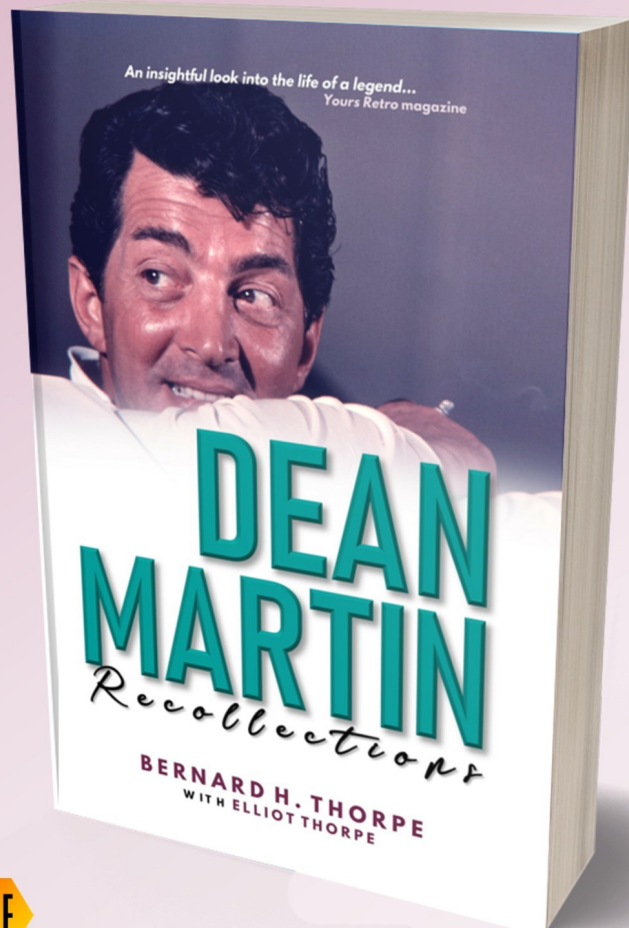
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